

ROSY MARTIN

Artist - Photographer, writer, lecturer, workshop leader and therapist.

I work both as an artist using self-portraiture, still life photography, digital imaging and video, and as a phototherapist to extend the range of potential meanings that lie within notions of domestic photography and to explore the relationships between photography, memory, identities and unconscious processes.

Starting in 1983, working with the late Jo Spence, I evolved and developed a new photographic practice - phototherapy - based upon re-enactment. Through embodiment, I explore the psychic and social construction of identities within the drama of the everyday. My work makes explicit the multiplicity of identities that an individual inhabits, using the 'self' as a text to be deconstructed, reviewed, challenged and reconsidered. This work bridges private and public discourses, theory and practice. Themes which I have explored in exhibitions and articles include:- gender, sexuality, ageing, class, desire, memory, location, urbanism, shame, family dynamics, power/powerlessness, health and disease, bereavement, grief, loss and reparation. The work has been exhibited widely, Nationally and internationally, since 1985.

I have run workshops and given lectures in Universities and Galleries throughout Britain, the USA, Canada, Eire and Finland. I have also run workshops in community settings, including a women's prison, projects with survivors of sexual abuse and schools based projects on digital identities.

PUBLICATIONS

'New portraits for old: the use of the camera in therapy'. Rosy Martin and Jo Spence. Feminist Review, No 19, March 1985.

'Phototherapy' in 'Putting myself in the picture' Jo Spence. Camden Press. London 1986.

'Phototherapy: new portraits for old' Rosy Martin and Jo Spence in 'Looking on - images of femininity in the visual arts and media'. Edited by Rosemary Betterton. Pandora. London 1987.

'Phototherapy: transforming the school photo. Happy days are here again.' by Rosy Martin in 'Photography Politics 2'. Edited by Patricia Holland, Jo Spence and Simon Watney. Commedia/Photography Workshop. London 1987.

'What do lesbians look like?' Rosy Martin and Jo Spence in Ten8 No 25 Body Politics, June 1987.

'Phototherapy - psychic realism as a healing art?'. Rosy Martin and Jo Spence. Ten8, No 30 Spellbound, October 1988.

'The "pretended family" album' by Rosy Martin in Feminist Art News vol. 3 no 5, Autumn 1990.

'Dirty linen' by Rosy Martin. Ten8, vol. 2 No 1, Spring 1991.

'Don't say cheese, say lesbian' by Rosy Martin in 'Stolen glances - lesbians take photographs'. Edited by Jean Fraser and Tessa Boffin. Pandora. London 1991.

'Unwind the ties that bind' by Rosy Martin in 'Family snaps: the meanings of domestic photography'. Edited by Jo Spence and Patricia Holland. Virago. London 1991.

'I pose a paradox' by Rosy Martin in Women's Art Magazine No 45 March/April 1992.

'Looking back? Phototherapy, memory and identity' by Rosy Martin in Valokuva - Finnish Photography, Spring 1992.

'Home truths? Phototherapy, memory and identity' by Rosy Martin in Artpaper, March 1993.

'Putting us all in the picture' by Rosy Martin in 'Womens' Art Magazine' No 48 Sept/Oct 1992

'Putting us all in the picture: the work of Jo Spence' by Rosy Martin in Camera Austria No 43/4, Summer 1993.

'The sign as a site of empowerment' and 'The magic wand' by Rosy Martin in Feminist Art News vol. 4 No 4, Spring 1993.

'Refusing a legacy' by Rosy Martin in Feminist Art News vol. 4 No 5 Summer 1993.

'Proof-reading?' by Rosy Martin in 'Hidden Children' edited by Shari Diamond and Hanna Iverson. 494 Gallery. New York. 1993.

'Memento mori manifest: extract' by Rosy Martin in Creative Camera Feb/March 1994

'Photography and therapy: memory and identity' by Rosy Martin in 'Artists who mend' Photography Centre Quarterly #59 1994

'Memento mori manifest: a rite of inheritance' by Rosy Martin in 'What can a woman do with a camera?' Edited by Jo Spence and Joan Solomon. Scarlet Press. London 1995.

'Absent father' portfolio extract from 'Memento mori manifest' by Rosy Martin in 'Intimations of mortality'. Edited by Stephen Hobson and Dr. Stephanie Brown. Westcountry Books. 1995.

'You (never) can tell: phototherapy, memory and subjectivity' in 'Blackflash' Fall 1996.

'Looking and reflecting: returning the gaze, re-enacting memories and imagining the future through phototherapy' in 'Feminist approaches to art therapy'. (Editor) Susan Hogan. Routledge. London & New York 1997.

'Performance in the front room' in 'Drawing Fire, the Journal of the National Association for Fine Art Education' Vol. 2. No. 2. Winter 1997 Edited by Jacque Swift

'Too close to home' in 'n.paradoxa: international feminist art journal' vol.3. 'Body, space and memory'. Jan 1999

'New Mournings?: a Photoessay' in 'Emotional Labour - Soundings' Issue 11 Spring 1999.

'Phototherapy and re-enactment: the performative body' in 'Afterimage' Fall 2001

'Challenging invisibility: Outrageous Agers' in 'Gender Issues in Art Therapy' Edited by Susan Hogan. Jessica Kingsley Publishers. London 2003

'Phototherapy', 'Photographs and Family Histories', 'Jo Spence' and 'Warworks' in 'The Oxford Companion to Photography' Ed Robin Lenman Oxford University Press 2005

'Curating the museum of sources: Stilled Lives, memory, mortality and the domestic space' in 'Stilled - Contemporary Still Life Photography by Women' Ed Kate Newton and Christine Rolph Iris and Ffotogallery Publications, Stoke on Trent and Cardiff 2006

EXHIBITIONS

*'The Picture of Health?' Jo Spence in collaboration with Rosy Martin and Maggie Murray. Camerawork, London. 1985.

*'Don't say cheese, say lesbian' by Rosy Martin and Jo Spence. Leeds Pavillion. 1986.

##'Double exposure - the minefield of memory' by Rosy Martin and Jo Spence. Photographers Gallery, London. 1987.

##'Transforming the suit - What do lesbians look like?' by Rosy Martin and Jo Spence in 'Body Politic'. Photographers Gallery, London. 1987.

##'Barefoot Pacemaker' by Rosy Martin and Françoise Sergy in 'Gathering light'. Camerawork and Chisenhale Dance Space, London. 1987.

*'Behind net curtains' by Rosy Martin and Jo Spence in 'Family – my history - myself'. Untitled Gallery, Sheffield. 1988.

##'Notes from our psychic family albums' by Rosy Martin and Jo Spence in 'Matter of facts' - Contemporary British Photography - Musée des Beaux-Arts Nantes and touring in France. 1988-89.

#Spectrum - Women's Photography Festival. October 1988.

*'Gold'. Phototherapy collaboration between Rosy Martin and Françoise Sergy. Bradford Museum of Photography. 1989.

*'Unwind the lies that bind' and 'Cultural worker?' in 'Photography and Self-portraiture' Women Artists Slide Library, Queen Elizabeth Hall, London. 1988.

##'Dirty Linen' - Phototherapy work by Rosy Martin and Jo Spence. Muziekcentrum Enschede, as part of 'British Photography' in the Foto Biennale Enschede, Netherlands. 1989.

'Happy Birthday - Junk Face' by Rosy Martin and Francoise Sergy. Prizewinner at the 'South Bank Photo Show', London. 1989.

##'Through the Looking Glass - Photographic Art in Great Britain, 1945-89' Barbican Art Gallery, London. 1989.

##'Jo Spence - collaborative works'. National tour in Australia. 1990.

*'Family Matters?' by Rosy Martin and Jo Spence in 'Affairs of the Heart'. Untitled Gallery, Sheffield. 1991.

##'Libido uprising' by Jo Spence and Rosy Martin in 'Exploring the unknown self - self-portraits of contemporary women'. Tokyo Metropolitan Museum of Photography. 1991.

##'Missing Persons / Damaged Lives'. Jo Spence in collaboration with Rosy Martin, Ya'acov Khan, David Roberts and Tim Sheard. Leeds City Art Galleries. 1991.

##'Libido Uprising' Jo Spence in collaboration with Rosy Martin and 'Unbecoming Mothers' Jo Spence in collaboration with Rosy Martin, Tim Sheard and Ya'acov Khan in 'Embodiment'. Randolph Street Gallery. Chicago. November/December 1991.

##'The Generation(s) of Meaning' by Rosy Martin with Jo Spence, Penny Cloutte and Sue Isherwood and 'Unbecoming Mothers' by Jo Spence with Rosy Martin, Ya'acov Khan, Tim Sheard and Valerie Walkerdine in 'A Daughter's View'. Watershed, Bristol. 1991.

##'I Pose a Paradox: a Discourse on Smoking' by Rosy Martin in 'Breaths: Art, Health and Empowerment'. Rochdale Art Gallery. 1991. In 1992 'I Pose a Paradox' toured in Finland to Oulun nuorisojä kulttuurikeskus, Oulu; Galleria Luukku, Joensuu; and Hippolyte Valokuvagalleria, Helsinki.

##'Memento mori' by Rosy Martin and Patti Levey. Third prizewinner at 'South Bank Photo Show', Festival Hall, London. 1992.

'Transforming the suit - what does a lesbian look like' in #'Taboo:bodies talk'. 494 Gallery, 494 Broadway, New York. Jan 1992. 'National Showcase Exhibition'. Alternative Museum, 594 Broadway, New York. July 1992.

'The minefield of memory: a day in the life of a school girl, circa 1962'. 494 Gallery, 494 Broadway, New York. September 1992.

'Body politics' by Rosy Martin, Jo Spence and Shari Caroline Diamond. PS 122 Gallery, 150 First Avenue, New York. January 1993.

##'Middle class values?' by Jo Spence and Rosy Martin in 'Renegotiations: Class, Modernity and Photography'. Norwich Gallery. 1993.

'The minefield of memory: a day in the life of a school girl, circa 1962' and 'Transforming the suit' Randolph Street Gallery, Chicago. March/April 1994.

'New mournings?' by Rosy Martin in 'In search of self'. Women's self-portrait group show. Photofusion, London. Feb/March 1994.

'A rite of inheritance' by Rosy Martin in 'Relative Values'. Photographers Gallery, London. June 1994.

'Learning letting go' by Rosy Martin in 'Make believe: South Bank Photo Show'. Festival Hall, London. June/July 1994.

##'Matters of concern: collaborative images 1982-1992' Jo Spence with Rosy Martin, David Roberts, Valerie Walkerdine, Terry Dennett, Ya'acov Khan and Maggie Murray. Festival Hall, London Sept/Oct 1994.

'Fabrications' and 'Transforming the suit: what do lesbians look like' in 'The Sexual Perspective'. Jill George Gallery, London Sept 1994.

'New mournings' and 'Lighten up' by Rosy Martin in 'Creating the subject' Women's self-portrait group show. Morley Gallery, London. Sept/Oct 1994.

*'Memento mori' by Rosy Martin / Patti Levey and 'The candle of hope: acceptance' by Rosy Martin / Shari Diamond in 'Stones in her pockets'. MAC Birmingham. Sept-Oct 1994.

'Great expectations' by Rosy Martin in 'Resourceful women' Flaxman Gallery. Stoke-on-Trent. Sept 1994

'Fabrications' by Rosy Martin in 'On the funny side'. Photofusion. London. Oct-Nov 1994.

'Traces of my parents' in 'Home Truths' South Bank Photo Show. Festival Hall, London Jun/Jul 1995.

'netyourother' by Rosy Martin and Nicky West in 'internet.sex.identity' to launch channel <http://www.artec.org.uk/channel/sexnet/neturother> 1995

#'Out takes' by Rosy Martin in 'Pride in Diversity' City Art Centre. Dublin June-July 1996

#'Pathways and traces: engendering a sense of the city' in 'City Limits'. Staffordshire University Sept 1996

'The minefield of memory*' and 'Out-Takes'. Floating Gallery. Winnipeg. Sept - Oct 1996

'Out Takes' in 'Open Ended' Tom Blau Gallery Nov-Dec 1996

#'Finding questions' and 'The body remembers' in 'The Found Photograph' at Northbrook Photography Gallery Feb - April 1997.

'Poor relations?' and 'Out Takes' in A1 Art -Islington International Festival 14-28 June 1997

'Pathways and traces: engendering a sense of the city' Wysing Arts Gallery March 1998

'Out Takes' and 'The body remembers' in 'Troubling Customs' at Ontario College of Art and Design Gallery February 1998; Museum of Fine Arts, Boston June 1998.

#*'And then ...' in 'Confrontations' RHA-Gallagher Gallery. Dublin. June - July 1998

#'Too close to home?' in 'Obsessions' Standpoint Gallery. London. Jan-Feb 1999

#'Too close to home?' in 'Video Invidious' Arthouse. Dublin. June-July 1999

'The Phototherapist's Tale' - one of 29 pilgrims in '/broadcast' Nina Pope and Karen Guthrie Tate Gallery of Modern Art - Bankside Sept 1999. www.somewhere.org.uk/broadcast

'Outrageous Agers' with Kay Goodridge Lighthouse Gallery. Wolverhampton. Feb-March 2000 www.var.ndirect.co.uk/outrageous

#'Too close to home?' in 'Obsessions' - @ Hereford Photography Festival - exposure 2000 Globe Gallery Hay-on-Wye

'Outrageous Agers' (mark 2) with Kay Goodridge - including 6 video installations. Focal Point Gallery, Cliffs Pavillion and the Shopping Centre. Southend. Essex. Sept - Oct 2001 www.var.ndirect.co.uk/outrageous

#'Too close to home?' and 'The Sitting Room' in 'Obsessions II' Huddersfield Art Gallery 2002 (Photographic and video installations) www.obsessions4.com

#'The vagina begins to shrivel ...' in 'Art, Age and Gender' Orleans House London 2002

'Outrageous Agers' (mark 3) with Kay Goodridge - including 5 video pieces. Peri Photographic Gallery Turku Finland 2003

'Too close to home?' and 'The Sitting Room' Folly Gallery Lancaster 2003

'Bodyscapes': extract from 'Outrageous Agers' in 'What does Obesity mean to you?' Air Gallery, London 2003.

*These shows had extensive touring programmes, only the originating galleries are listed.
#Catalogues were published.

LECTURES AND WORKSHOPS AT INTERNATIONAL SYMPOSIA

#'Looking back? Photography, memory and identity' paper and workshop given at 'Kaste, kuva ja keho seminaarin aikataulu' ('Just looking - Photographic conference on the politics of the gaze') organised by Pohjoisen valokuvakeskus Northern Photographic Centre in Oulu, Finland. 20-24 September 1992.

#'Putting us all in the picture' paper given at 'Symposium uber Fotografie XIII - So oder so nicht sein /Identities' - Organised by Camera Austria at Forum Stadtpark, Graz. 16-18 October 1992.

'Phototherapy, memory and identity: opening up the family album' workshops given at Fotofeis - the Scottish International Festival of Photography in Edinburgh. 9, 12 June 1993.

#'A cacophany of memories: a plurality of identities' paper given at conference 'Travelling through feminism in Europe: cultural and political practices' organised by Women's International Studies Europe in Paris. October 8-10 1993.

'Home truths? Phototherapy, memory and identity' paper given – Society of Photographic Education Thirty-First National Conference in Chicago, USA. March 10 - 13 1994.

'Art, does it make a difference' workshop given at the 'Conference of European Photographers' at Fotofeis the Scottish International Photography Festival in Aberdeen 3-5 November 1995.

'Performing the Selves' paper given at the Association of Art Historians 24th Annual Conference in Exeter 1998.

'Outrageous Agers' Keynote/Plenary presentation at 're:generations: women age and difference' University of Northumbria at Newcastle April 2000.

'Challenging Invisibility: Outrageous Agers' paper/performance given at the 'Third Wave Feminism' International Conference. Institute for Feminist Theory and Research, University of Exeter July 2002

'Outrageous Agers: Challenging invisibilities through performative strategies' paper presented at the College Art Association 93rd Annual Conference, Atlanta USA Feb 2005

Papers published in symposium proceedings.

ARTIST-IN-RESIDENCE

Film in the Cities. Minneapolis. USA May 1993.

Randolph Street Gallery. Chicago. USA March/April 1994.

Zone Gallery. Newcastle-upon-Tyne. UK Oct 1994.

ARTEC. London. UK 1995

Floating Gallery and Mentoring Artists for Women's Art. Winnipeg. Sept/Oct 1996

The Batley Experience. Batley. UK 1998.

Croydon College UK 2003

AWARDS

'Bodyscapes': extract from 'Outrageous Agers'. Winner of 'What does Obesity Mean to You?' award 2003

Awards for All - 'Obsessions II' 2002

London Arts Board - Individual Artists Award 2001

Millenium Award - 'Outrageous Agers' 1999

Arts for Everyone - 'Obsessions/Creating the Subject' 1998

Arts for Everyone - 'Outrageous Agers' 1998

'Memento mori' Third prize winner at 'South Bank Photo Show' 1992

'Happy Birthday - Junk Face' Prize winner at 'South Bank Photo Show' 1989

Greater London Arts Association - Development Grant - Phototherapy 1986

Design and Industries Association - Melchet Memorial Award for Socially Responsible Design 1979

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